

AGO NEWS

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Stage III Project Update

Preparing for Ground-Breaking

BY CLARA HARGITTAY

OVER THE PAST FEW MONTHS THE AGO STAGE III DEVELOPMENT project entered into an exciting and critical phase. Fundraising efforts have been highly successful in acquiring funds from the different levels of government and the private sector representing tangible community support for the project on both a philosophical and a practical, financial level. As *AGO News* reported earlier, many of the planned new galleries as well as those slated for renovation have found private sponsors; *Unveil a Work of Art*, the public component of the campaign, has been well received by the people of Toronto, and over \$9 million has already been raised out of the projected goal of \$14 million (in addition to the \$20 million raised through government grants). Similarly, on the project side, great progress has been made in fine tuning the design, planning strategies for the staggered progressive stages of construction, and in making preparations for the possibility of a much anticipated ground-breaking in the spring.

It is hoped that by the time these works go into print most of the obstacles to the project will have been removed by a positive verdict on February 9 by city council, which at this time can only be speculated upon. Decision on Stage III was referred to council by its land use committee on January 19, and, as it is the quickest possible route in the decision making process, the outcome looks encouraging. That this step was deemed necessary is indicative of the problems that have overshadowed the Stage III project from the start, and that some of them are still far from being solved. Over the past seventeen months, much of the effort of the AGO architects and Stage III project team has been spent on lobbying city officials and meeting and working with residents from the neighbourhood who registered opposition to the AGO expansion.

Demonstrating sensitivity to the residents' concerns, in June 1987 the AGO entered into a collaborative discussion process with representatives of the surrounding community, the Grange Park Preservation Group, the City of Toronto, the Ontario College of Art, and the Toronto Historical Board in order to work out the differences regarding Stage III to everyone's satisfaction. Chaired by Councillor Jack Layton, the AGO Expansion Working Committee has met eleven times since then, and in response to the feelings and ideas expressed in these meetings AGO architects made a significant number of alterations to the original plans. Interviewed before the city council meeting, Thomas Payne, of Kuwabara Payne McKenna Blumberg Architects and one of the principals on the project, echoed the sentiments of all in the AGO camp when he expressed a certain amount of frustration about the delays that have affected Stage III. "This is a special project in front of council, with huge significance for the city. This project is directed towards public benefit, towards a truly accessible world class gallery with enhanced public areas and easy circulation. We tried to find a balance between the AGO's



June and William Withrow viewing plans for Stage III.



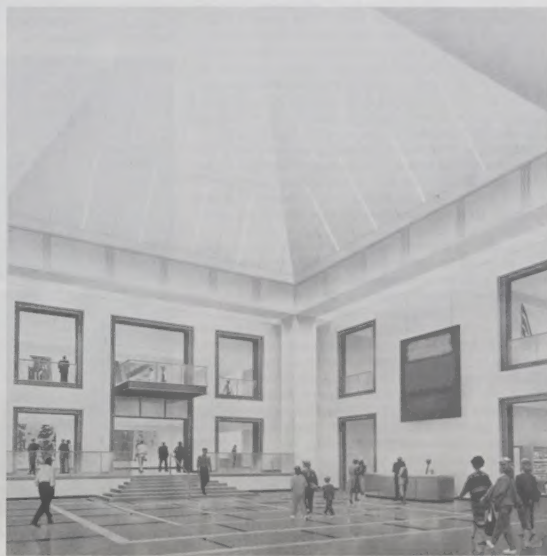
Bruce Kuwabara, of KPMB Architects, with Barbara Frum.



Thomas Payne of KPMB Architects.



The shape of things to come.



Artist's rendering of spacious new AGO lobby capped by an impressive pyramid. Watercolour by Kim Taylor.

needs and the neighbourhood's needs. As Barton Myers (design architect of Stage III) has said 'a city is judged by its institutions, and great cities have great institutions! We all basically want the same thing - the AGO, the neighbours, the public - a gallery that will be the pride of this city, and a gallery that works!'

As project manager John Langley explains, much of the controversy surrounding Stage III stems from an error in one of the charts on the East Spadina official plan that mistakenly indicates that the area to be developed south of the Gallery is part of Grange Park. It is because of this error that the neighbourhood residents were left with the false impression that Stage III will be encroaching on parkland, and this is why the bylaw has to be amended. Another area of contention was the lack of available parking facilities in the vicinity of the Gallery. The AGO is legally obligated to provide fifty-five parking spaces for volunteers and staff. To this date the Gallery has made arrangements for seventy-five parking spaces in the Grange Tower, and fifty parking spaces in the Village by the Grange to alleviate the problem as much as possible. Assuming



Architect Barton Myers, designer of Stage III with Director William Withrow and Councillor Jack Layton in a meeting with neighbourhood residents.

that Stage III will receive support from city council, a further delay of thirty-five days will come into effect to allow time for anyone to register their opposition. With each month-long delay the costs escalate.

continued p. 2

Canadian Experimental Films

Spirit in the Landscape

CANADIAN ARTISTS' OBSESSIVE YET AMBIVALENT RELATIONSHIP with the land has long been recognized as a distinct trait of our culture. The film series *Spirit in the Landscape* presents the work of some of the leading experimental filmmakers in the country in the light of this national phenomenon. The Jackman Hall, March 28 - April 25; organized and circulated by the Art Gallery of Ontario.

Made possible through a generous grant from the Canada Council. National tour supported by a private grant from the Fodor Family.

BY CATHERINE JONASSON

Canadian culture has historically been preoccupied with a relationship to the landscape and rightly so, since geography, more than anything else, has played a major role in determining the Canadian character. Artists in both literature and art have recognized the strong feelings Canadians have when confronted with nature. Canadian painters, in particular, have been

Still from *Canadian Pacific*, a film by David Rimmer.

fascinated by landscape - from the early British topographers, the tradition continues in the work of

Kreighoff, Homer Watson, and Legare to the Group of Seven, Tom Thomson, David Milne, and Paterson Ewen. Through their eyes, we see a land of great beauty but more importantly, a land of foreboding mystery and starkness. The feeling persists that nature has a life of its own quite apart from man, and in Canada, nature *can* kill. Over the last twenty years, Canada has become internationally known for the work of her experimental film artists, a large number of whom have focused their attention on the land. *Spirit in the Landscape* is a five-part series of experimental films that examines the response of contemporary filmmakers to the challenge of the landscape. The series is accompanied by a catalogue that discusses the films relative to the writing and ideas of some of Canada's most important critics and philosophers.

The medium of film allows the viewer to journey through the landscape via the eye of the camera.

continued p. 2

March 16 through March 23

Let's Face It ... It's March Break

MARCH BREAK HOTLINE: 979-6645

THIS YEAR'S MARCH BREAK PROGRAM AT THE AGO GIVES the whole family a well-deserved opportunity to participate together in art related activities that are both fun and educational from March 16 to March 23, 11 am to 4 pm. Doors open at 10:30 am and programs begin at 11 am.

"Let's Face It!" offers continuous exciting events all week long. There will be games to play in the galleries, animated and feature films, quizzes, entertainment, and much more. When participating in Portraits in Action in the Fudger Gallery, kids can dress up and create a live portrait using fabulous costumes and through the process learn how artists make important decisions when painting or drawing a portrait. The Gallery's popular program for children aged 4 to 12, Hands On, will offer four hourly sessions on most days starting at 11 am, where kids accompanied by an adult can playfully explore art-related concepts, experience the magic of colour, or do high-tech drawings on a computer. The games are designed to make exploring the galleries stimulating and enjoyable. By picking up their game kits at the Missing Persons Bureau, kids can play the sleuth game Sergeant Art Frame, and, while embarking to solve the kidnaper mystery, they will discover great works of art along the way.

Focusing on the theme of Identity and Transformation, kids will have the chance to create a new persona simply by donning a mask they've made under the guidance of Theo Dragonieri, artist-in-residence at the Gallery School during March Break. The mask-making workshops are designed to explore ideas surrounding identity in the context of different cultures, and students, teachers, and parents will find exciting follow-up project ideas in the accompanying booklet which will be available free of charge. In addition the Family and Community Studio offers opportunities for both parents and children to paint, draw, make sculptures, or discover printmaking.

During March Break the Gallery School will not only function as a giant studio, but also as an exhibition gallery. *I Dreamed I Was In Picasso's Shoes* is the title of the modest but unique exhibition that features



Tom Kubinek, Fred Stinson, and Steve Westren of Vaudeville Shmaudeville.



twenty pairs of shoes painted by Theo Dragonieri in the manner of such well known artists as Chagall, Schwitters, Magritte, Lichtenstein, and Warhol.

Twice each weekday The Walker Court will be the scene of lively performances. Tuxedos, food, and fine china fly through the air as three hilarious funny-men storm the stage with their tribute to silliness, buffoonery, and the vaudeville arts. The eccentric comic-magician Tom Kubinek, who so endeared himself last year to March Break audiences, returns this time as a member of Vaudeville Shmaudeville together with internationally famous jugglers Fred Stinson and Steve Westren. This all new show has everything from a tap-dancing giant, to a lesson in poor table manners, and a demonstration of a miracle flight on a home-made flying machine. It is promised that adults will cry with laughter and children will want careers in show-business when Vaudeville Shmaudeville hits The Walker Court.

Following on the theme of transformation and identity, what better place to find it in films than in science fiction and horror movies! There also promises to be a great deal of laughter. Each day a wonderful array of films is being screened in The Jackman Hall from animated favourites such as *Little Toot*, *Betty Boop in Snow White*, and *The Frog Prince*, to such entertaining features as *Ghostbusters*, *Frankenstein Meets the Wolfman*, and *The Invisible Man* just to mention a few. After the films there's still a chance to explore the newly refurbished J. S. McLean Gallery where the Group of Seven Collection is on display with helpful computer aids and audio recordings, or to pay a visit to the historic Grange house for a glimpse of life in the nineteenth century.

The many events that are specially organized for the enjoyment of our March Break audience are offered on a first-come, first-served basis and are free with AGO admission. However, some programs require tickets (free) to avoid overcrowding. During March Break, The Restaurant is offering a special children's menu that features such favourites as pasta, chicken, burger, or hot dog with french fries, jello or ice cream, milk or soft drink, for \$4.95. For more information call the March Break Hotline: 979-6645.

STAGE III continued from p. 1

Already there are severe restraints on the budget, and several revisions had to be made in order to absorb the loss of revenue. As a result the architects are focusing on the public areas, and that's where major expenditures will be put to use.

Strains on the budget do not necessarily mean compromise in quality. As Toronto's celebrated urban activist, Jane Jacobs once said, "when you have impossible constraints, interesting things happen." Barton Myers, a kindred spirit and great admirer of Jacobs, is known to have risen to such challenges in the past. A winner of the Governor General's Award for architecture, he was recognized at the 1986 Toronto Arts Awards together with Jacobs for his decisive role in shaping attitudes towards urban renewal in this city, attitudes that are largely responsible for giving Toronto the reputation as the "city that works." During the architectural renaissance of the last decade Barton Myers emerged as one of the cutting edge designers on the international scene. AGO's Stage III, a major public project, is very close to his heart. He views it as the crowning achievement of his Toronto career, and is fully committed to giving Toronto a "new" art gallery that ranks equal among the great museums being built around the world.

Historical and contemporary elements in design

The extra time and the dialogue with residents have given the architects the opportunity to rethink and refine aspects of the original plan, and while some people feel that the AGO has given up too much, the strength of the winning scheme has been retained and much of the detail has been clarified through the process. The results will be stunning. Contemporary elements will interact and blend with historical features, such as the impressive pyramid crowning the new entrance hall (now devoid of columns and more open and filled with light), or the terracotta sandstone on the exterior that picks up the colour of the brick of the historic Grange house. Orientation and circulation of traffic will be simplified, public areas such as the Audio-Visual Centre or the Library will be easily accessible, and a new north-south corridor will lead directly to the new glazed sculpture court and to the Grange, which for the first time will become a truly integral part of the Gallery. The designs for the new prints and drawings centre suggest intimacy and elegance at the same time, while the new contemporary galleries will have a crisp stark appeal so well suited to the presentation of recent art. Special attention has been given to children in the new scheme, they will have their own enhanced orientation areas organized around new lunch facilities. The sparkling new retail shops will effectively connect the Gallery directly

with the commercial hubbub of Dundas Street, and both the restaurant and the cafeteria will emerge from a complete makeover with stylish elegance. Attention has also been given to a new historic garden, with a rose arbor in almost the same location as it was in the garden of the Grange mansion over a century ago.

Developing a critical path for construction

Looking at the plans and imagining how beautiful everything will be, one is left with the feeling that the AGO was extremely fortunate in having to delay its final phase of expansion. The innovative ideas that recently made architecture the most exciting artform were not around in the 1970s, and the Gallery, indeed the city, will benefit from this wonderful creative explosion. At the moment however, the Stage III team is concentrating on developing a critical staggered path for construction in keeping with the Gallery's commitment to keep the AGO operational and open to the public during most of the construction period. Of immediate concern is the safety of the Permanent Collection, and contingency plans have already been developed by Barry Simpson, coordinator of collections management, for moving close to 11,000 works of art stored near areas that will be excavated and thus may be threatened by water damage. To give staff an idea of what we'll be facing once construction begins, Barry visited construction sites around the city in the pouring rain and photographed mammoth construction machinery that soon will park in front of the AGO. Also, much attention has been given to developing a new efficient lighting system for the new galleries. AGO architects, engineers, and curators spent many hours with well known lighting expert Philip Gabriel, and after several visits to a mock-up gallery site in Ottawa that was used by the National Gallery in developing their unique system, they finally arrived at determining the ideal ratio of ambient, natural, and fluorescent light that will work perfectly with our own architectural features and spaces.

As the work intensifies, the tension and excitement is mounting behind the scenes in all areas of the Gallery in anticipation of the ground-breaking. We are entering a difficult phase, but one that promises to be exciting and even spectacular in its results. Working together with Stage III project manager John Langley, project coordinator Lynne Burry, and members of the Marketing Division, AGO News will continue to report regularly on the project, hoping that our readers will share our excitement and will follow our progress. If you have specific questions about the project or Gallery programs during Stage III, please direct your inquiries to the editor.

Clara Hargittay is the editor of AGO News.

LANDSCAPE continued from p. 1

While obviously a visual medium, film also adds the dimension of time and can record changes in the land and in the seasons within the space of a single work. *Avant-garde* films follow the art historical tradition of a single artist's vision as they are generally the work of lone individuals without the support of large production studios.

If any one film could be taken as emblematic of Canadian landscape cinema and typical of this series, it would probably be *Canadian Pacific* by David Rimmer. The film assembles an inventory of icons and brings together through a deceptively plain structure, images that point to the clash of technological society with the natural world that is so typically reflected in the Canadian response to the landscape. Simply described, the film consists of images of Canadian Pacific railroad cars, boats, and planes passing across the screen. These images of modern technology do something more than just pass through the space. They occupy it, flatten it, and sometimes define it (as in figure and ground), but mostly, they block the natural landscape beyond them. Yet in every image the natural world is emphatically present, through the quality of light (sun, drizzle, snow, and so on) which Rimmer organizes over the course of the film into the rhythm of the changing seasons.

The iconography of *Canadian Pacific*, the train, boats, and planes - the imagery of industrial transportation - speak of a distinctively Canadian technological culture (as the great Canadian economist Harold Innis has taught us). But it is in the composition of the landscape in the background and in the cinematic arrangement of the images that Rimmer addresses the issue of cultural identity. The technological objects shield us from the vastness of the landscape and from its threatening otherness. It is viewed through a window frame suggesting a perspective that is imposed and constructed in an effort to gain control over the frightening vista of the landscape. It bespeaks an attitude that Northrop Frye once described as "the garrison mentality".

As landscape has been an important motif for many senior filmmakers such as Michael Snow, Bruce Elder, Jack Chambers, and David Rimmer, as well as younger film artists, the series presents an excellent introduction to *avant-garde* film. *Spirit in the Landscape* was curated in conjunction with filmmaker Richard Kerr, and the catalogue was prepared by Bart Testa and Richard Kerr. The series premieres at the Art Gallery of Ontario on March 28.

Catherine Jonasson is the head of film and video programs at the AGO.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed description of programs consult the events listings on pages 4 and 5.	On Mondays the Gallery, The Grange, and the Restaurant are closed. The shops, including The Coffee Shop, are open.	Gallery Talks and Tours twice daily, except Mondays. Visites Communiquées le dimanche à 14h30.	Courses <i>Masters of Light</i> / 6:45-8:45 pm Exhibitions <i>Ron Martin</i> / continues	Gallery Talk <i>Current Exhibition</i> / 2 pm	Films <i>Dreams That Money Can Buy</i> / 12:30 pm Gallery Talk <i>Gallery Highlights</i> / 2 pm	Courses <i>Reluctant Urbanites</i> / 2-4:30 pm Exhibitions <i>The Lady with the Lilacs</i> / continues
Exhibitions <i>Irish Art</i> / closes Lectures <i>Ron Martin: The Language of the Black Paintings</i> / 3 pm For Kids <i>Family Studio</i> / 1-4 pm <i>Hands On</i> / 1-4 pm	Lectures <i>The Fake and the Forger</i> / 7:30 pm	Courses <i>Masters of Light</i> / 1:15-3:15 pm	Special Evenings for Members / 6:45 pm Courses <i>Masters of Light</i> / 6:45-8:45 pm	Gallery Talk <i>Current Exhibition</i> / 2 pm	Films <i>Lift Up Your Heart</i> / 12:30 pm Learn origami at The Impulse Shop.	Courses <i>Reluctant Urbanites</i> / 2-4:30 pm
Exhibitions <i>Iskowitz</i> / closes Walking Tours <i>Primitivism in 19th-Century France</i> / 12 pm <i>Acad Concert</i> / 3 pm For Kids <i>Family Studio</i> / 1-4 pm <i>Hands On</i> / 1-4 pm	New Memberships and renewals are processed quickly from 12 to 3 pm daily at the Membership Centre in the Lobby.	Courses <i>Masters of Light</i> / 1:15-3:15 pm Art Sale at The Reproduction Shop	Art in the Morning / 9:30 am Courses <i>Masters of Light</i> / 6:45-8:45 pm <i>Acad Spectrum</i> / two, 11 pm	Gallery Talk <i>Current Exhibition</i> / 2 pm March Break For details of special events see listings.	Gallery Talk <i>Gallery Highlights</i> / 2 pm March Break / continues	March Break / continues Visit The Coffee Shop or the fully licensed Restaurant for delicious lunches.
Exhibitions <i>Primitivism in 19th-Century France</i> / closes <i>Sunday Start with Art</i> / 11 am <i>Acad Spectrum</i> / La Chaine française de no (in English), 4 pm March Break / continues	March Break / continues Acad gift certificates are redeemable at all Acad retail outlets.	March Break / continues Buying or renting a work of art is easy at the Art Rental and Sales Gallery.	March Break / continues Meet for drinks or a light lunch in the elegant Members' Lounge.	March Break / continues (last day) Gallery Talk <i>Current Exhibition</i> / 2 pm	Good Friday Gallery shops, and services closed.	Gallery talk signed for the hearing impaired: <i>Mythology in Art</i> / 2 pm
Easter Exhibitions <i>Selections from the Contemporary Collection</i> / closes For Kids <i>Hands On</i> / 1-4 pm	An excellent selection of videos and film classics are available for rent from the E. P. Taylor Audio-Visual Centre.	Films <i>Spirit in the Landscape</i> / 7 pm The Jewellery Shop has inspired spring accessories.	On Wednesdays the fully licensed Acad Restaurant is open for dining.	Gallery Talk <i>Current Exhibition</i> / 2 pm The Acad is accessible to disabled people and a number of wheelchairs are available.	Films <i>The Cubist Epoch</i> / 12:30 pm Gallery Talk <i>Gallery Highlights</i> / 2 pm	

THE COLLECTION IN FOCUS

The Mystery of Varley's *Dharana*

BY DOUGLAS WORTS

ONE OF THE MOST POPULAR PORTRAITS IN THE GALLERY'S Canadian Collection is *Dharana* by Fred Varley, a painting that raises several intriguing questions: Who is this mysterious woman? Why is she kneeling on a porch in the middle of a barren mountain landscape? Why are her skin and clothes imbued with the same colours and textures as the rugged terrain that surrounds her?

Dharana is currently on display in the J. S. McLean Gallery, along with the AGO's other works by the Group of Seven. This gallery was recently re-installed in an exciting new way as part of the Canadian Historical Gallery Enhancement Project. Beautifully coloured walls and dramatic lighting heighten visitor awareness and appreciation of the paintings. Interactive labels, audio systems, signage, and micro-computers, discreetly integrated into the viewing experience, offer visitors the opportunity to explore the artworks in depth. *Dharana* can now be viewed with the assistance of a micro-computer programmed to provide a focused examination of this enigmatic work, and help viewers gain insights into the many questions it poses.

Dharana features a portrait of Vera Weatherbie, a student and intimate friend of the artist. From 1927 until 1936, Varley and Vera were almost inseparable. She was virtually the only model that he used during these years. The setting for *Dharana* is an abandoned fire ranger's cabin in the mountains near Lynn Valley, British Columbia, where Varley was living at the time. The area, which had been heavily logged by the forest industry, provided a barren landscape that served as a powerful inspiration for many of Varley's paintings.

Both Varley and Vera were fascinated by the ideas associated with Eastern mysticism and philosophy. This painting's title, *Dharana*, refers to the Buddhist state of spiritual union between a person and the natural world. Through similarities of colour and texture shared by both the landscape and the figure, Varley has connected the power of nature's forces with Vera's meditative intensity.

Varley's relationship with Vera was of great importance to the development of his own spiritual and



Exploring with a computer in the J. S. McLean Gallery.



F. H. Varley (Canadian, 1881-1969), *Dharana*, 1932; oil on canvas, 86.4 x 101.6 cm. Gift from the Albert H. Robson Memorial Subscription Fund, 1942.

artistic life. In a 1944 letter to Vera, who was married by this time, Varley wrote of the significance of their relationship: "Both of us worked together because we knew the countryside - we felt its character and its moods belonged to us... They were magnificent, full days and I believe we were both remarkably happy when trying to express and disgruntled if we did not attempt."

The next time you visit the Group of Seven gallery we invite you to use the computer to explore the many facets of *Dharana*. For example, you may wish to find out more about Varley's use of body language, facial expression, and setting to communicate his inner-most thoughts and feelings. As a member of the Group of Seven, Varley not only explored and recorded the countless moods and forces of the Canadian wilderness during the 1910s and 1920s, but he also created some of this country's most penetrating portraits.

The newly enhanced J. S. McLean Gallery is a unique experiment in making the viewing of artworks as exciting and rewarding as possible. *Dharana* is only one painting that can be explored through the use of various animation devices. Why not plan a visit to the Canadian Wing of the AGO to discover more about the Gallery's fascinating collection of Group of Seven paintings? The Canadian Historical Gallery Enhancement Project is a collaborative venture involving Dennis Reid, curator of Canadian historical art, members of the Adult Programs Department, Education Services, and the Marketing and Art Support divisions. The computer program for the Nature and the Spiritual area has been sponsored by TransCanada PipeLines through its Arts Development Program.

Douglas Worts is education officer, adult programs at the AGO.

Exhibitions

Ron Martin 1971-1981: A Fraser Elliott Foundation Canadian Contemporary Exhibition

Sam and Ayala Zacks Wing through May 14

In-depth survey of a decade-long project by London, Ontario, artist Ron Martin. The 44 works in the exhibition are known as the 'one colour paintings', and include his famous Black Paintings series. In this significant body of work, presented here for the first time in concentration, Martin focuses on the relationship between the actual physical act of painting and the tactile, textural properties of paint. In these paintings he probes the material limits of the medium in an original way and continues the tradition of modernism.

Organized and circulated by the Art Gallery of Ontario with the support of the Canada Council.

AGO Collection in Focus

Arthur Hughes: The Lady with the Lilacs

Trier Gallery

through April 2

Arthur Hughes (British, 1832-1915) painted *The Lady with the Lilacs* for Lewis Carroll in 1863. The painting has been suggested as a prototype for Carroll's own drawing of Alice in his book *Alice's Adventures Under Ground*. This exhibition explores the role of the painting in Hughes's oeuvre, and its significance as an emblem of Victorian women.

Organized and circulated provincially by the AGO.

Selections from the Contemporary Collection Gallery of Contemporary Art through March 26

A special installation of major works from the 1970s by Canadian and expatriate Canadian artists: Liz Major, Irene Whittome, Betty Goodwin, Jackie Windsor, Ayala Zacks, Martin, and Dorothea Rockburne.

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario

Margaret Eaton Gallery

through March 19

A selection of 65 prints from the 115 prints that have been purchased by the AGO with funds donated by Touche Ross over the last ten years. Late nineteenth-century lithographs and etchings represent the strength of the collection. Works by Prud'hon, Gérard, Delacroix, Corot, Daubigny, Manet, Whistler, Bonnard, and Vuillard are included in the exhibition.

Organized and circulated nationally by the AGO. Made possible by the generous support of Touche Ross. **△ Touche Ross**

Gershon Iskowitz Memorial Installation

Canadian Historical Link Area

through March 12

The Polish-Canadian artist Gershon Iskowitz (1921-1988) was a survivor of the Holocaust whose art brilliantly transcended aggression and suffering. He is best remembered for his joyous and exuberant canvases bursting with colour, which, although bordering on abstraction, are firmly rooted in the Canadian landscape. The paintings and drawings in this special installation commemorating the artist are drawn from the AGO's Permanent Collection.

Selections from the Klamer Family Gift of Inuit Art

Restaurant Court

through March 5

In 1978 Marcia and Harry Klamer donated part of their exquisite Inuit art collection to the AGO. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous Eskimo heritage has existed for thousands of years. This exhibition is part of the AGO's ongoing effort to fulfil that wish.



During March Break the Gallery School is open for extended hours and offers opportunities for a wide range of art activities. For program schedules please see below.

Permanent Collection

Walker Court, Wood, Fudge, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley and John Ridley Galleries
Selections of Canadian historical art from the Permanent Collection.

J. S. McLean Gallery
New re-installation of works by the Group of Seven from the Permanent Collection, complete with such interpretive aids as audio-tapes and computers.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during the month of March. Dates are subject to change.

The 1950s: Works on Paper
Chatham Cultural Centre through March 1

Collector's Canada
Vancouver Art Gallery through March 5

Walter Trier: The Animals' Conference
The Temiskaming Art Gallery, Haileyburg through March 10

Face à Face: French and English Caricatures and the French Revolution and its Aftermath
Musée du Québec, Québec City through March 12

Signs: An Exhibition of Critical Photography
Mackenzie Art Gallery, Regina through March 12

The Dada Period in Cologne: Selections from the Fick-Egger Collection
The Gallery/Stratford through March 15

Edward S. Curtis: Photographs of Indians
Art Gallery of Windsor through April 2

French Printmaking of the Eighteenth Century
Chatham Cultural Centre March 10 - April 9

Collector's Canada
Mendel Art Gallery, Saskatoon March 23 - May 7

Paterson Ewen: Phenomena Paintings 1971-1987
National Gallery of Canada, Ottawa March 31 - May 14

"Artists with their Work" Programs

Juan Geuer: Constructions
Art Gallery of Northumberland, Cobourg continuing through March 12

Oliver Girling: Paintings
Laurentian University Museum and Arts Centre, Sudbury continuing through March 12

Robert Wiens: Sculpture
Kingston Artists' Association Inc. March 4-25

Howard Simkins: Paintings and Computer Images
St. Lawrence College Saint-Laurent Art Gallery, Kingston March 6-30

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during March:

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 11 am* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm*** and 4 pm
Visites Commémoratives: le dimanche à 14h30

***Rendezvous with Art**
A program for the after-work crowd featuring a half-hour tour which is followed by an informal discussion.

****Artful Conversation**
A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*****For the Hearing Impaired**
On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired. March's topic: Mythology in Art.

Walking Tours

Printmaking in Nineteenth-Century France: Curator's Walking Tour
Sunday, March 12, 2 pm
Join Curator Brenda Rix for a walking tour of the current exhibition of nineteenth-century French prints. Free with admission.

Lectures

Ron Martin: The Languages of the Black Paintings
Walter Klepac, Toronto Art Critic

The Jackman Hall
Sunday, March 5, 3 pm
Despite similarities in technique and colour, the paintings of Ron Martin display a range of distinctive

'languages' or diverse characteristics. Walter Klepac, art critic and contributor to the exhibition catalogue, will address some of these stages of development in Ron Martin's paintings and place Martin's works in the broader context of abstract art of the 1970s and 1980s. Free with admission.

Gallery School

The Travelling Studio

April 2 - June 4

Parks and gardens, ravines and bluffs, beaches, markets, and more. Toronto has them all. Enjoy a weekly outdoor excursion held against the backdrop of Toronto's architectural and natural wonders. This course welcomes both beginners and those with more experience. Students will learn the fundamentals of watercolour painting, including colour and brush handling. Organization of a simple and efficient painting kit is one of the special elements of outdoor work that will be stressed. Various approaches and techniques of this versatile medium will be explored.

Classes are held on Sundays from 1-4 pm and run for ten weeks. Tuition is \$125 for Gallery Members and \$150 for non-Members. Cheques may be post-dated to the first day of classes. Registration is accepted by mail or in person, and confirmed on receipt of payment. Early registration is recommended due to limited class size. Faculty and courses are subject to change and are available only upon sufficient enrollment. Call the Gallery School at 979-6621 for further information.

Adult Studio

Gallery School

March 29 - June 1

The Gallery School continues to offer studio art courses for adults, catering to both the novice and the more experienced student. Spring term courses include: introductory, life drawing, portrait drawing, acrylic painting, oil painting, printmaking, and watercolour. Classes are held on Wednesday and Thursday evenings from 7:10 pm and run for ten weeks.

Beginning in the spring term a new mixed media class is being introduced. The course is for students with previous instruction in drawing, painting, or design who are reluctant to register for an out-and-out sculpture course but would like to learn a little more about the nature of three-dimensional space and ideas held by artists, architects, and others for its design and function.

Registration is accepted by mail or in person, and confirmed on receipt of payment. Early registration is recommended due to limited class size. Tuition is \$125 for Gallery Members and \$150 for non-Members. Cheques may be post-dated to the first day of classes. Faculty and courses are subject to change and are available only upon sufficient enrollment. Call the Gallery School at 979-6621 for further information.

For Kids

Hands On

Sundays 1-4 pm

Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high-tech drawing on a computer, make a huge piece sculpture, or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the Information Desk. First come, first served. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414, ext. 352.

Hands On appreciates the generous support of Alcan Canada Corp.

Family and Community Studio
Gallery School
Sundays 1-4 pm, through April 16, except March 26
Family and Community Studio is a

family drop-in program where kids and parents make art together in the Gallery School. Materials for drawing, painting, printmaking, and sculpture are available with guidance provided by Gallery School artists. Open to the public and Gallery Members. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated. Family and Community Studio is free with admission to the Gallery. Sponsored by Crayola.

Special Events

March Break

Thursday, March 16 - Thursday, March 23

The following March Break events are free with admission to the Gallery. Doors open at 10:30 am with programs beginning at 11 am. Times for specific events are subject to change. A hand-out listing detailed programs will be available. Programming is available for community clubs and organizations and daycares. For more information call the March Break Hotline at 979-6645.

Hands On

Orientation Room 1

Sunday, March 19 - Thursday, March 23, 11 am - 3 pm

An opportunity for families to explore art-related concepts in an informal, imaginative environment. Tickets for hourly sessions are available on a first-come, first-served basis at the Information Desk. Children aged 4-12 must be accompanied by an adult.

Mask Making

Gallery School

Thursday, March 16, Friday, March 17, Saturday, March 18, and Monday, March 20, 12 noon - 1 pm, and 2 pm

Guided by Theo Dragonieri, artist-in-residence for March Break, children can make masks exploring the complex subject of identity and personality. Be sure to see the exhibition *I Dreamed I was in Picasso's Shoes*. Tickets are required for Mask Making and will be available on a first-come, first-served basis.

Family and Community Studio

Gallery School

Sunday, March 19, Tuesday, March 21, Wednesday, March 22, and Thursday, March 23, 11 am - 4 pm

A program for parents and children to explore art-related concepts in an informal, imaginative environment. Tickets required. Family and Community Studio is sponsored by Crayola.

Games and Activities

Daily 11 am - 4 pm

A variety of games for all ages will be available that enhances the viewing of the Collection throughout the Gallery. This year look for Sergeant Art Frame: Missing Persons Bureau, Portraits in Action (tickets required), and the Cluebook.



Vaudeville Shmaudeville

The Walker Court

Weekdays 1 pm and 3 pm

Don't miss this hilarious tribute to the vaudeville era. Tom Kubinek, Fred Simon, and Steve Stevens perform in this all-new show which includes a lap-dancing giant and a demonstration of flight on a home-made flying machine.

The Grange

Weekdays 12 noon - 4 pm

Visit Toronto's favourite 'living' museum for special hands-on activities daily at 12:30 pm and 2:30 pm organized by the Toronto Museum of Childhood. Be sure to see the

display of late 18th- and 19th-century games courtesy of the Osborne Collection, Toronto Public Library.

Films

The Jackman Hall

Thursday, March 16

11:10 am

The Owl Who Married A Goose
The Tender Tale of Cinderella Penguin
The Mole & The Green Star

11:40 am

Donald's Dream Voice
Gerald McBoing Boing
Little Foot

1 pm

Abbott & Costello Meet Frankenstein

3 pm

Frankenstein

Friday, March 17

11:10 am

The Mole & The Green Star
The Tender Tale of Cinderella Penguin
The Owl Who Married a Goose

11:40 am

Donald's Dream Voice
Gerald McBoing Boing
Little Foot

1 pm

The Wolfman

3 pm

Frankenstein Meets the Wolfman

Saturday, March 18

11:10 am

Betty Boop in Snow White
The Frog Prince
Little Red Riding Hood

11:40 am

Miss Este Maude's Secret
Crac
When Magoo Flew

1 pm

Ghostbusters

3 pm

Ghostbusters

Sunday, March 19

11:10 am

Betty Boop in Snow White
The Frog Prince
Little Red Riding Hood

11:40 am

Miss Este Maude's Secret
Crac
When Magoo Flew

1 pm

Ghostbusters

3 pm

Ghostbusters

Monday, March 20

11:10 am

Betty Boop in Snow White
The Frog Prince
Little Red Riding Hood

11:40 am

Donald's Dream Voice
Gerald McBoing Boing
Little Foot

1 pm

Abbott & Costello Meet The Mummy

3 pm

The Mummy

Tuesday, March 21

11:10 am

Crac
Miss Este Maude's Secret
When Magoo Flew

11:40 am

Donald's Dream Voice
Gerald McBoing Boing
Little Foot

1 pm

Abbott & Costello Meet the Invisible Man

3 pm

The Invisible Man

Wednesday, March 22

11:10 am

Donald's Dream Voice
Gerald McBoing Boing
Little Foot

11:40 am

Betty Boop in Snow White
Little Red Riding Hood

1 pm

Abbott & Costello Meet Frankenstein

3 pm

Frankenstein

7 pm

Nostalgia

Thursday, March 23

11:10 am

The Owl Who Married A Goose
The Tender Tale of Cinderella Penguin

11:40 am

Donald's Dream Voice
Gerald McBoing Boing
Little Foot

1 pm

Abbott & Costello Meet Frankenstein

3 pm

Frankenstein

TRAVEL AGO

Travel with the AGO. You can count on...

our experience...

We have been coordinating art-oriented tours for over twenty years. Each trip is thoroughly researched and specially arranged to ensure an unforgettable adventure.

attention to detail...

AGO tours are comprised of twenty-eight people or less and are much smaller than most group tours. AGO volunteers travel with every tour and are accompanied by a resource person versed in the culture, language, art, and history of the destination.

interesting people...

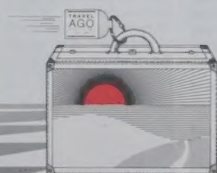
You can be assured of travelling, with congenial companions — a group of individuals with varied interests who are also fellow members of the AGO.

high quality...

Our tours are comfortable, convenient, and offer quality accommodations and services. Most costs are included in the prepaid tour price, and in addition to the excellent value, the trips always have special extras. The donation portion of your payment also benefits the AGO.

specialist agents...

We choose the travel company to suit the trip. Our current agents are:
Blyth & Company
Butterfield & Robinson
Intrav
Lehner Travel Service Limited
Seagram Pearce Travel





La Villa Arvedi is Cazzano, near Verona, Italy (see details of trip below).

Morocco & Southern Spain

April 1-16, 1989

Four fabled cities highlight the trip to Morocco. Journey via Casablanca to Marrakech. Then travel through Berber country in the middle and high Atlas mountains and on to Fes and Tangier. There we leave the colour and excitement of Moroccan souks and bazaars to follow Islamic art and architecture into southern Spain. These Moorish treasures include the Alcazar in Seville, the Great Mosque in the old Roman city of Córdoba, and the Alhambra Palace in Granada. Sherry tasting in Jerez, a special dinner here, a little flamenco there, the scent of flowers everywhere and finally, a wind down in the relaxing sea air of Puerto Banus.

Tour Coordinators: Gretchen Ross and Janet Barnin
Travel Agent: Butterfield & Robinson

California

April 3-14, 1989

An eleven-day sampling of the exciting and diverse state of California begins in Los Angeles. Visit the artists' colony of Venice, the J. Paul Getty Museum in Malibu Beach, the Norton Simon Museum in Pasadena, and the Huntington Library in San Marino. Travel to San Simon, William Hearst's dream castle and spend two days in the beautiful seaside town of Carmel. Motor along one of the world's most famous routes from Carmel through Monterey to San Francisco. San Francisco's fine museums and restaurants, a walking tour of Golden Gate Park, a day in Berkeley, and a trip to the Napa Valley for wine tasting and a four-star champagne dinner complete this exciting trip.

Tour Coordinators: Florence Drake and Linda Ledgett
Travel Agent: Adventure House Travel Service Ltd.

Queen Charlotte Islands: Emily Carr Country

May 25—June 2, 1989



Emily Carr (Canadian, 1871-1945). Indian Church, 1924. Oil on canvas. 108.6 x 68.9 cm. AGO. Bequest of Charles S. Band, 1970.

To Emily Carr, the Queen Charlotte Islands were a place of inspiration; to biologists, they are the Canadian Galapagos; to the Haida, for whom the islands are a traditional home, they are Gwaai-Haanas — "Place of Wonder." To those who join this

tour, the Queen Charlottes will be all of these and more. Preparatory visits to museums and art galleries in Vancouver and Victoria will whet the appetite for the five days aboard the *Phaedra*. Cruise up the east coast of the Queen Charlottes from Ninistints in North Moresby to Masset in the south of Graham Island. Visit deserted Haida villages, wildlife parks, and hot springs while fishing, birding, and beach combing.

Tour Coordinators: Flora Agnew and Enid MacLachlan
Resource Person: Dr. Bristol Foster
Former Director of the Royal British Columbia Museum
Travel Agent: Butterfield & Robinson Travel

Québec City

September 14-17, 1989



Château Frontenac, Québec City (photo: Québec Tourism).

A special four-day visit to Québec City. Designated a World Heritage Site by UNESCO, it is the only fortified city in North America. Stay at the Château Frontenac and tour the Lower Town and the new Musée de la Civilisation designed by Moshe Safdie. There will be a behind-the-scenes tour with the curator of the Musée du Québec and a private tour of the Séminaire and some of its buildings that are not open to the public. Visit two private houses to see antique French Canadian furniture and a comprehensive collection of Québec art from Morrice to Lemieux and Riopelle. Further highlights include a tour of the Ile d'Orléans, a visit to an artist's studio, and a reception in the Citadel.

Tour Coordinators: Jane Aithen and Gail Boire
Resource Person: David Mendel
Bailiarge Tours, Québec City
Travel Agent: Blyth & Company

Gardens and Villas of Northern Italy

September 15-30, 1989

This trip to Italy will explore the fifteenth and sixteenth-century gardens and villas on Lakes Maggiore and Como, Count d'Annunzio's estate on Lake Garda, and the famous private art collection of Count Thyssen-Bornemisza on Lake Lugano. Also featured are a private tour of Count Panza's contemporary art collection, a stop in the hill town of Bergamo, a wine tasting in a private Valpolicella vineyard, and a luncheon in a private seventeenth-century villa near Verona. There will be walking tours in Verona, Padua, Vicenza, and Asolo, and a four-day stay in Venice. Reservations have been made in five outstanding hotels, including the Hotel Villa Sorbelloni in Bellagio

TRAVEL AGO



Agents

Blyth & Company

Affiliated with the AGO for the last five years, Blyth & Company represents, owns, and operates tour companies world-wide. Dedicated and creative staff work closely with clients to develop and execute cultural, educational, and adventure travel programs.

Butterfield and Robinson

Operating culture tours since 1966, Butterfield and Robinson's trademark continues to be its in-depth appreciation of local culture and art, an attention to detail, and an emphasis on comfort.

Intrav

Operating in Canada since the early 1970s, Intrav continues to provide North American organizations with efficient arrangements and fascinating itineraries that highlight important collections and provide behind-the-scenes details.

Lehner Travel Service Ltd.

Dedicated to high standards in personal travel service, Lehner Travel maintains a traditional owner-operated travel agency specializing in tours known for their artistic content and sinfully sumptuous culinary programs.

Seagram Pearce Travel

Seagram Pearce designs and operates quality tours to interesting destinations with a unique and diverse art and historical perspective.

(Lake Como) and the Hôtel des Artistes in Venice.

Tour Coordinators: Percy Webb and Mora Abell
Resource Person: Peter Lauritzen, eminent writer and lecturer
Travel Agent: Butterfield & Robinson

The Oriental Splendors of Thailand and Bali

October 28—November 15, 1989



Parit, Summer Palace of Bang Prut, Thailand.

The ancient kingdom of Siam (modern Thailand) is a country of vivid contrasts, gracious gentle people, and a lush beautiful countryside. The attractions of modern Bangkok — luxury hotels, the silk trade, superb cuisine, and dynamic river life — set the stage for the treasures of the past. Travel to the ancient capital of Ayutthaya, the northern city of Chiang Mai, and to Chiang Rai situated in the mountain region of the Golden Triangle. Visit a hill tribe, an elephant camp, and meet with contemporary Thai artists. In the magical isle of Bali, relax by the ocean and explore the slopes of the sacred volcano Agung. Enjoy the artistic expression and the religious ritual — the drama, music, and dance — of Balinese Hinduism. Final destination is the bustling port of Hong Kong — a shopper's paradise.

Tour Coordinators: Ann Mills and Meredith Sanderson
Travel Agent: Blyth & Company
Resource Person: Miranda Bruce-Milford, lecturer with the British Museum and Susan Hellenic Tours

Texas

April 1990

This six-day spring trip 'deep into the art of Texas' begins in San Antonio. There you can savour the romantic past — the river walk, the Missions, the restored homes, and the Alamo. A drive through the vast Texas landscape and a picnic at a ranch will enliven the day trip to Austin, the state capital. Strikingly modern Dallas and Fort Worth offer new galleries, private collections, wonderful shopping, margaritas, and a Mexican fiesta. Texas boasts it's bigger and better. This trip will be an exploration of the Lone Star State's mythic superlatives in all their variety, done in luxury and leisure.

Tour Coordinators: Mary Marion and Frances Price
Travel Agent: Lehner Travel Service Ltd.



Kimbell Art Museum (1963-72), Fort Worth, Texas. Designed by architect Louis Kahn (1901-74).



Cruising the Danube River (see details of Danube River Adventure above).



Cambridge University, King's Chapel and the Gibbs Building (1724-31), England.

Cambridge Study

April 1990

Henry James once described Cambridge University in England as "the lowliest confusion of Gothic windows and ancient trees, of grassy banks and mossy balustrades."

Following the success of our Oxford experience in 1987, we are offering a similar trip to beautiful Cambridge University. Picture yourself as a student for two weeks, living and dining in Clare College. Attend evensong at King's College Chapel; enjoy lectures on literature, art, gardens, and architecture; and unwind at the end of the day at enchanting historic pubs. Visits go beyond the University walls to stately homes, cathedrals (Ely and Peterborough), and parks in spring bloom. Other possibilities include visiting London, racing at Newmarket, or punting on the Cam.

Tour Coordinators: Beverly Harrison and Ellen McInroy
Travel Agent: Blyth & Company

Yugoslavia

May 1990



Church of Holy Trinity (1665-75) at Spocani, Yugoslavia.

A two-week visit to this fascinating country will include the Adriatic coast. Visit the ancient Roman ruins of Emperor Diocletian's Palace in Spalato (Split), the medieval city-state of Ragusa (Dubrovnik), and the charming offshore islands of Hvar and Korcula. In the north, there will be visits to some of the old Serbian and Byzantine monasteries famous for their distinct architecture, superb frescos, and mosaics. Yugoslavia is a cultural and ethnic mosaic where Moslem minarets, Catholic spires, Orthodox domes, and Jewish synagogues stand side by side. Belgrade, the capital city, houses the country's most important museums and art galleries. Magnificent choral con-

certs, folk and gypsy music, and fine food add to the experience.

Tour Coordinators: Ella Klaginman and Margaret Wood
Resource Person: Nikola Bogdanovic
Travel Agent: Seagram Pearce Travel Ltd.



Knowledgeable resource people.

Danube River Adventure

September 1990

Meet in exotic Istanbul for a two-day stay then cruise on the Black Sea aboard the ship *MS Aveazovsky* to the delta of the Danube. There we board the *MS Ukraina*, our river boat home for the next nine days, as we follow the Danube for 1800 miles to Vienna. Enjoy spectacular scenery en route through Bulgaria, Czechoslovakia, Romania, Yugoslavia, and Hungary. Shore excursions include Budapest, Belgrade, and Bucharest. All cabins offered on both exclusively chartered ships are outside. We will be accompanied on the Danube cruise by the AGO's own Dr. Francis Brown who will give lectures on art and culture. Old castles, baroque churches, and modern cities of post-war Europe blend as we travel one of the world's most fascinating rivers. The waters of the Danube are gentle, the culture is old, and the pace is leisurely. Complete our adventure with two days at the Intercontinental Hotel in Vienna.

Tour Coordinators: Bee Stodgett, Joan Hackett, and Chris Brass
Resource Person: Dr. Francis Brown
Travel Agent: Intrav of St. Louis, Missouri

Gallery Hopping: Ottawa

May 17-18, 1989

Flowers and the arts go hand in hand in springtime Ottawa. This trip is a repeat of our two sold out excursions last summer to the acclaimed new National Gallery, this time during Ottawa's magnificent tulip season. Fly City Express and stay at the historic Château Laurier. In addition to a tour of the National Gallery, the trip will include a viewing of a private collection, a tour of the city during its flower festival, a lunch at a private club, and time for shopping and exploring.

Tour Coordinators: Ann Cooper, Frances Price, and Pat Catalano

Other Gallery Hopping activities include visits to corporate collections and galleries around town and brief jaunts through the southern Ontario and Buffalo, New York regions.

Concerts

Sunday Concert Series
The Walker Court
Sunday, March 12, 3 pm



AGO's popular concert series organized in collaboration with the Royal Conservatory of Music (RCM) embodies the highest musical standards, with performing artists drawn from the RCM faculty and instrumental and vocal ensembles.

This month's concert features the internationally acclaimed oboe and piano duo Sena and Lara Trubashnik in a program of works by Rimsky-Korsakov, Weber, Reger, Glick, and Planell.

The Sunday Concert Series is supported by 96.3 CFMX-FM 103.1. The Sound of a Different Drummer.

Spectrum

Viewing Times

TVOntario: Wednesday, March 15, 11 pm, and on La Chaine française de TVO: Sunday, March 19, 4 pm (in English).

AGO Spectrum, the Gallery's art magazine on the educational network of the province of Ontario, offers a new exciting program each month.

AGO Spectrum is Canada's only television program produced by an art museum. In the March edition Spectrum will explore the fascinating life of the Marchesa Casati. A look at the arresting portrait of this flamboyant Italian aristocrat by French painter Augustus John will be complemented by interviews with the Marchesa's family and friends conducted in England last spring.

Films

Noon-Hour Films

Fridays at 12:30 pm in The Jackman Hall. Free with admission to the Gallery.

March 3

Dreams That Money Can Buy (1944-47, colour, 80 min.)
In this early film by Hans Richter, Joe, a poor young poet, decides to capitalize on his vivid imagination by selling dreams to searching clients. Each of Richter's collaborators contributed a dream sequence to this interesting experiment.

March 10

Lift Up Your Heart (colour, 30 min.)
A conducted tour by Philippe de Montebello of the exhibition *The Vatican Collections: The Papacy and Art at the Metropolitan Museum of Art* in New York.

March 31

The Cubist Epoch (1971, colour, 53 min.)
The film is based on the Cubist Epoch exhibition originally shown at the Los Angeles County Art Museum and the Metropolitan Museum of Art. It surveys Cubist art in the context of its period and demonstrates its development through the works of Picasso, Braque, Gris, Léger, Gleizes, Villon, and Delaunay.

Spirit in the Landscape

The Jackman Hall
March 28 - April 25
This experimental film series investigates the typical Canadian phenomena of ambivalent attitudes toward the landscape as expressed in the work of leading Canadian avant-garde filmmakers, such as David Rimmer, Rick Hancox, Michael Snow, Jack Chambers, and Bruce Elder.

Curated by Catherine Jonasson in conjunction with filmmaker Richard Kerr. Made possible through a

generous grant from the Canada Council. Circulated nationally with the support of a private donation from the Fodor family. Screenings will take place in The Jackman Hall and tickets are on sale one hour prior to the screening. Admission to the films is \$4 per evening. Please note the schedule is subject to confirmation. Further information can be obtained by calling 977-0414, ext. 260.

Tuesday, March 28

Working with Landscape

Canadian Pacific (David Rimmer, 1974, colour, 11 min.)

Migration (David Rimmer, 1969, colour, 11 min.)

Moving Bicycle Picture (Jim Anderson, 1974, colour, 12 min.)

Landfall (Rick Hancox, 1982, colour, 6 min.)

Waterways (Rick Hancox, 1982, colour, 6 min.)

Je Jardin (Raphael Bendahan, 1982, colour, 20 min.)

The Grange



Henri Perré, The Grange, 1880, oil on cardboard, 43.1 x 58.4 cm. Collection AGO

To many AGO visitors The Grange may seem a secret, hidden place. But those who persevere through the Gallery's subterranean walkways, emerge into the handiwork of all the surviving homes of the colonial town of York. Once situated on a hundred acre estate well outside the town limits, The Grange, built in 1817 by D'Arcy Boulton Jr. was the centre of a sparkling social life in Upper Canada.

When The Grange was bequeathed to the Art Museum of Toronto in 1911 (later the Art Gallery of Ontario) - its first permanent home - the building began its long service to the artistic life of the city. Restored in 1973 as a gentleman's house of the early 19th century, today The Grange evokes the style and elegance of a bygone era. Experience a journey back in time with a visit to this important historic house, the oldest surviving brick house in Toronto. Free with admission to the Gallery. Entrance to The Grange through the Gallery. Adult tours are arranged by calling 977-0414, ext. 237. School tours call 977-6601. A project of the Volunteer Committee.

William Morris Society Lecture

Art and Architecture in Vienna, c.1900. The Vienna Secession and the Vienna Workshop
Thursday, April 6, 7:30 pm
Join Helen Frances Gregor, Canadian artist-designer and founding head of Textiles at the Ontario College of Art, in The Grange music room for a lecture on the emergence of the decorative arts in The Wiener Werkstätte, and the role played by the members of the Vienna Secession. Sponsored by The Grange and the William Morris Society. Tickets are \$7 and must be purchased in advance by calling 977-0414, ext. 237.

Gallery Hopping

Buffalo

Wednesday, April 12
A spring outing to Buffalo. This day trip features tours of contemporary art and historic architecture with lunch at the famous Albright Knox Art Gallery. Tickets are \$40. A project of the Volunteer Committee.

Ottawa: Arts and Flowers' May 17-18

Visit the acclaimed National Gallery and a private collection. Tour the city during its Flower Festival.

Behind the Scenes

Celebrated Oboe Soloist in AGO Concert

THE AGO WILL BE THE SCENE OF A WORLD CLASS MUSICAL event on Sunday, March 12, when Senia Trubashnik the internationally acclaimed oboe artist will take to the stage in The Walker Court accompanied by his wife, well-known pianist Lara Trubashnik. Together they will present an inspired program of music for the oboe and piano by Rimsky-Korsakov, Weber, Reger, Glick, and Planell. Both artists are teachers at the Royal Conservatory of Music and had active and tremendously successful musical careers in the Soviet Union before settling in Canada in 1976 in order to join their daughter in Toronto. Mr. Trubashnik was oboe soloist with both the Moscow Philharmonic and the Moscow Chamber Orchestras appearing in concerts in virtually every major city of the USSR and in music centres in Europe, North and South America, the Orient, and the Middle East. Throughout his distinguished career he has been celebrated in the international press as an exceptional performer. In the *New York Times* he was described

united Office at 977-0414, ext. 263. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art in the Morning

Arthur Hughes: The Lady with the Lilacs
Wednesday, March 15, 9:30 am
Join us in the Members' Lounge for refreshments followed by a tour of the work of 19th-century British artist Arthur Hughes. Tickets are \$4.50 and must be purchased in advance.

Boris Anisfeld "Fantast-Mystic"
Wednesday, April 12, 9:30 am

Join us in the Members' Lounge for refreshments followed by a tour by Curator David McLavish of the exhibition of paintings by Boris Anisfeld from the collection of Joey and Tony Tanenbaum. This little known Russian artist was active during the two decades preceding the 1917 Russian Revolution, played an integral role in designing Diaghilev's Ballet Russes, and was gallery soloist in Diaghilev's exhibition of Russian art alongside Larionov and Goncharova. Tickets are \$4.50 and must be purchased in advance.

Sunday Start With Art

Arthur Hughes: The Lady with the Lilacs
Sunday, March 19, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of the work of 19th-century British artist Arthur Hughes. Tickets are \$6 and must be purchased in advance.

Roni Martin

Sunday, April 9 and 23, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of the exhibition featuring the works of contemporary Canadian artist Roni Martin. The exhibition is an in-depth survey of Martin's Black Paintings (1974-81), introduced by his monochromatic canvases of 1972 and the Bright Red series of 1973. Tickets are \$6 and must be purchased in advance.

Special Evenings For Members

Printmaking in Nineteenth-Century France
Wednesday, March 8, 6:45 pm
Join Curator Brenda Rex to view a selection of late 19th-century French lithographs and etchings by such artists as Bonnard, Whistler, Delacroix, Vuillard, and Manet from the Touche Ross Gift to the Art Gallery of Ontario. Following the tour enjoy conversation and dessert in The Restaurant. Tickets are \$10 and must be purchased in advance.

Boris Anisfeld "Fantast-Mystic"
Wednesday, April 5, 6:45 pm

Join collector Joey Tanenbaum and guest curator Roger Mesley for a tour of Boris Anisfeld's work. Active during the two decades preceding the 1917 Russian Revolution, Anisfeld played an integral role in designing Diaghilev's Ballet Russes and exhibited alongside

as a "magnificent player, with a more colourfully pungent tone than is usually heard in the West," and lauded for his "superb phrasing, profound understanding of the works, and magnificent technical ease" in *Le Soir*. He has appeared in concerts with such great musicians as Shostakovich, Stravinsky, Khachaturian, David Oistrach, Rostropovich, Isaac Stern, Yehudi Menuhin, Leonard Bernstein, and Karl Aker, just to mention a few. But the event that Senia Trubashnik remembers most fondly and considers the highlight of his musical career is his 1971 performance of Bach's Double Concerto for violin and oboe with the magnificent David Oistrach in the Great Hall of the Moscow Conservatory. He still treasures the program notes of that concert on which, with the typical humility of great men, David Oistrach wrote: "To dear Senia Trubashnik, the great musician, the inspired artist, with love from a sincere admirer." Since coming to Canada, Mr. Trubashnik has performed regularly in the CBC Concert series, taught at the Banff School of Fine Arts, worked with the Hamilton Philharmonic and the Nova Scotia Symphony, and is currently preparing a record with Canadian composer Irving Glick for the CBC. AGO Members are truly fortunate to have this opportunity to hear this remarkable husband and wife duo in a free concert at the Gallery.

The Jewellery Shop

Breeze into spring with an inspired accessory or two from The Jewellery Shop. Silver earrings and dramatic pins made from suede and ceramic are additions to our impressive selection of imaginative jewellery.

The Reproduction Shop

March means art sale at The Reproduction Shop. From March 18 to 30 there will be a 25% discount on all sales over \$10. This is the perfect time to buy that favourite reproduction or poster. No other discounts apply. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan, or in-house viewing by appointment. Film classics in video format now available for loan.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Members' Lounge

Meet for drinks or a light lunch in the elegant room overlooking The Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Centre

Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

Services for Disabled People

Ramp access through east lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large-print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.

Shops and Services

The Perfect \$5 Gift

A gift of art... for all seasons and all occasions. This gift mission voucher, enclosed in an AGO fine art reproduction card, is the perfect \$5 gift for your non-member friends, your neighbours, out-of-town visitors, or anyone you like. The voucher entitles the recipient to a single or family admission to the AGO plus a 10% discount in either The Reproduction Shop, The Impulse Shop, the AGO Book Shop, or in The Restaurant, and a chance at a free membership. Purchases can be made at the Gallery shops. Quantity discount. Inquire at the Volunteer Office 977-0414, ext. 263. A project of the Volunteer Committee.

AGO Book Shop

In the children's corner a unique selection of multicultural books for young readers is now in stock. They include African, Chinese, French, Spanish, Hindi, Russian, West Indian, and Latin American folk tales that give an understanding of these cultures.

Art Rental and Sales Gallery

Find out what's new on the current art scene by visiting the new Art Rental installation between March 7 and April 2. As a Member of the Art Gallery, this fine selection of works of art is available for you to rent or purchase. Take a work home and live with it for a while and if you decide to buy it we will deduct the first three months rental from the purchase price. A project of the Volunteer Committee.

The Impulse Shop

Bring creative members of your family to The Impulse Shop's special original exhibitions. Learn the ancient art of paper folding with Toshi from the Japanese Paper Place. Please call 977-0414, ext. 251 for exhibition times. Fun activity items include Fimo kits, Dido pre-school modelling dough, Travel Busy Boxes, and Colour Buster. A project of the Volunteer Committee.



AGO NEWS

Behind the Scenes

Norman Walford Moves to OAC



WITH NORMAN WALFORD'S RECENT DEPARTURE FROM the Gallery, the AGO lost not only its chief of administration and corporate secretary, but also its resident pianist. No AGO Christmas party in the candle-lit Walker Court will ever be the same again without Norm at the keyboards surrounded by intent carolers.

The AGO's loss, however, is the OAC's gain. At the beginning of this month Mr. Walford assumed his new position as executive director of the Ontario Arts Council, one of the most important cultural posts in the Province. He is taking over the leadership of Ontario's premier funding institution for all the arts at a critical time in its twenty-five-year history, when it is seeking dramatic increases in its budget over the next five years from the Province of Ontario. Armed with the impressive findings of a commissioned study regarding the *Economic Impact of the Arts in Ontario*, which showed that the direct economic impact of the arts industry annually is estimated to be \$6.80 billion – rivaling such established industries as mining, hospitality, electrical power, gas, and other utilities – the Council adopted an ambitious long term strategic plan that through a threefold increase in its base funding to \$90 million over five years should help stabilize the arts industry and raise the income level of artists and cultural workers to acceptable levels.

To realize this goal will be the utmost challenge facing Norm Walford as head of the Ontario Arts Council. The eight years of dedicated service that he spent at the AGO prepared him well for the task. In addition to the overall administration of the Gallery, he was involved in all aspects of planning and organization at the institution, dealt with different levels of government, and was principally responsible for the development of the Gallery's Stage III project. But as Director William Withrow points out, "of the many

valuable contributions Norm has made during his tenure here, his most important legacy is a group of middle management people of unusual ability and dedication whom he appointed and trained – and upon whom the Gallery now relies." Despite his demanding job at the AGO, Norm never lost sight of the larger arts community and always found ways to lend support and help with their concerns. Over the years he has been actively involved with several arts organizations and served on the boards of the Ontario Museum Association, the Ontario Association of Art Galleries, the Canadian Museum Association, the Toronto Early Music Centre, and the Design Exchange. He will be missed by friends and colleagues at the Gallery, but it is comforting to know that the premier funding agency in the Province will be headed by someone who is deeply knowledgeable, experienced, and sensitive to the arts, culture, and creativity.

Monthly Draw for AGO Membership



BARBARA WILKINS, AGO TRUSTEE, AND DOUG TODGHAM, head of development, draw the name of one of the lucky winners of a free AGO membership from the box overflowing with bright yellow cards in the Lobby. Many visitors have taken advantage of the \$6 discount and joined the Gallery recently.

AGO Designer Wins Prestigious Award

THE STRIKING CATALOGUE THAT ACCOMPANIED the recent AGO exhibition *The Dada Period in Cologne* was selected to receive an Award of Excellence in the Eighteenth Annual Design Competition of the American Federation of Arts. Kevin Connolly's dramatic black and red design and innovative use of typography was singled out from among 800 entries from all over North America, of which only 85 were honoured. The impressive roster includes such well known designers as Massimo Vignelli, Douglas Wadden, and Arata Isozaki and represents some of the leading art museums on this continent. Kevin, who recently left the AGO for another challenging job in graphic design, is no stranger to such distinc-

tions. Last year he received a similar award from the Art Museum Association of America (AAMA) for his design of the *Stage III* catalogue, and has been the recipient of several OAC (Ontario Association of Art Galleries) design awards.

During the month of February the winning entries of the 1988 competition were exhibited at the International Design Center in New York and will be on view at the Pacific Design Center in Los Angeles from March 23 through April 30.

Preliminary Notice of Members' Annual Meeting 1989

THE ANNUAL MEETING OF MEMBERS OF THE ART GALLERY OF Ontario will be held at 5:30 pm, Thursday June 29, 1989, in The Jackman Hall. This preliminary notice is sent to you in accordance with the by-laws of the Gallery in order that the Members may, if they wish: (a) nominate Members for election to the Board of Trustees in addition to those ten who have been nominated by the Nominating Committee; (b) nominate Members for election to the Nominating Committee in addition to those nominated by the Board of Trustees; and (c) give notice of any motion or motions proposed to be voted on by a show of hands at the Annual Meeting.

Any Member may stand for election to the Board of Trustees or the Nominating Committee if the Member has been nominated in writing by at least three Members of the Gallery. Each nomination shall be filed with the Secretary of the Gallery on or before March 31, 1989, and shall be accompanied by both the candidate's written consent to serve if elected, and a résumé of the candidate's biographical information in not more than 100 words.

If required, voting for election to the Board of Trustees and the Nominating Committee will be by mail ballot, to be mailed to all Members with a notice of the Annual Meeting together with brief biographical information with respect to each nominee. If no nominees for the Board of Trustees or the Nominating Committee are posed by Members, nominations for election to the Board and/or the Nominating Committee shall be closed as of March 31, 1989, and no vote or mail ballot shall be required for the election of trustees and the Nominating Committee. In such case, the ten Members of the Gallery nominated for election to the Board by the Nominating Committee and the three Members of the Gallery nominated by the Board for election to the Nominating Committee shall be deemed to have been elected by the Members by acclamation at the Annual Meeting of the Gallery.

The wording of motions to be voted on by a show of hands at the Annual Meeting must be filed with the Secretary of the Gallery by March 31, 1989, and signed by at least ten Members of the Gallery. Only motions in respect of which notice has been given may be voted on.

In accordance with the by-laws, motions approved at the Annual Meeting will go to the Board of Trustees to be dealt with by them. The decision of the Board will be reported to the signatories of the motion within six months of the date of the Annual Meeting and to the membership at large at the time of the next Annual Meeting.

Norman B. Walford
Corporate Secretary

General Information

Admission
Adults: \$4.50
Seniors with cards: \$2.50
Fridays FREE for seniors
Students, full-time with cards: \$2.50
Family (2 adults with children under 19): \$9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 979-0414

Membership
Young Member (age 25 and under): \$20
Non-Resident
100 km beyond Toronto): \$30
Individual: \$45
Family/Dual: \$60
Supporting (tax deductible donation): \$100

Available at the Membership Centre in the lobby, and by mail or telephone from the Membership Office, via MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 979-6619.

Notice to Members

From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?

Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order

For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise:
– address the department specified in events listings
– specify date, name of event, and number of tickets
– indicate your name, address (with postal code), and phone numbers
– include a stamped, self-addressed envelope for tickets
– enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

Gallery Hours

Tuesday through Sunday 11 am – 5:30 pm, Wednesday 11 am – 9 pm, Closed Mondays.

The Grange Hours

Daily 12-4 pm, Wednesday 12-4 pm and 5-9 pm, Closed Mondays.

Gallery Shops

The Gallery Shops are open daily 10:30 am – 5:30 pm, Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm, Wednesday 11 am – 9 pm, Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am – 5 pm, Wednesday evening to 8:30 pm.

The Restaurant

Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm, Closed Mondays.

The Coffee Shop

Tuesday to Sunday 10:30 am – 5 pm, Mondays 11 am – 4:30 pm.

Members' Lounge

Open to Members and their guests from noon – 5 pm, Wednesday from noon – 9 pm, Closed Mondays.

AGO NEWS

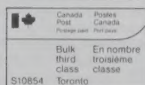
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